

# Colby Library Quarterly



*August 1957*

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THE COLBY LIBRARY QUARTERLY is published by the Colby College Library at Waterville, Maine, under the editorship of Carl J. Weber, Curator of Rare Books and Manuscripts. Subscription price: two dollars a year. Current single numbers: fifty cents. A printed INDEX to Series One, Two, or Three will be supplied free upon request to any subscriber to this QUARTERLY, as long as the supply lasts. We are no longer able to provide copies of *all* previous issues, but will be glad to meet requests for special numbers as long as we have copies of them.

Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun in 1947, Series III in 1951, and Series IV in 1955.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (for example, in Sarah Orne Jewett and Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

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# Colby Library Quarterly

Series IV

August 1957

No. 11

## DISTRICT OF MAINE IMPRINTS IN THE COLBY COLLEGE LIBRARY

By R. WEBB NOYES

COLBY's collection of Maine imprints, that is things *printed* (not necessarily published) in Maine, extends from 1793 (the earliest anywhere recorded is 1785) to 1850. The College, of course, has considerable material printed in Maine since then, but its interest in this development of printing ends in 1850. This short account is confined to the period before statehood during which Maine was known as the District, and is concerned with roughly one third of the entire number of imprints in the library. The latest date, therefore, to which we can refer is 1820.

It is difficult to say just how many items were printed in Maine during this period, but it is estimated that over 800 (exclusive of newspapers), good, bad, and indifferent, saw the light of day. Over 100 remain unfound. Some are rare and scattered. Others, likely as not of indifferent value, are plentiful enough, so far as practical considerations are concerned. Colby has about 170, some of which are still uncataloged but are now in process of becoming formally recorded. Compare this with 367 for the American Antiquarian Society, 154 in the Boston Athenæum, 139 in the Harvard College Library, and 129 as far away as the Henry E. Huntington Library, in California, which was the count as long ago as 1929. Today these libraries presumably have even more, but the purpose of this enumeration is to show that in the development of printing in Maine before state-

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hood as represented here at Colby there is still hospitable room for further accessions from interested donors. A quarter of a century ago even Bowdoin College and the Maine Historical Society reported only 133 and 126 titles respectively, so it can be seen that no apology is needed for the size of our collection. Indeed we are justified in regarding the Kennebec Valley as an important source of information about our earlier printing.

What is the nature of the Colby imprints? Forty-three of them are sermons, including Jesse Appleton's *Immutability of religion*, several ordination sermons, some Thanksgiving, and a few pedobaptist, sermons, e.g. Daniel Dow's *Pedobaptist catechism*. There are nine or ten other religious tracts, besides sermons. The Minutes of at least five Baptist associations are represented, most outstanding among them being the *Minutes* of the Bowdoinham Baptist association, of which the College has all except that for 1795. There are some orations, including some Fourth of July orations, which seemed to be necessary in those days. Mark Akenside's *Pleasures of imagination* and Thomson's *The Seasons* are among the poems, the inaugural address of Joseph McKeen, first president of Bowdoin College, represents education, and "letters" from John Quincy Adams and Timothy Pickering illustrate the political scene. The prolific Eliphalet Gillet is represented by a Thanksgiving *Discourse* and a *History of the Bible and Jews*, both printed by Peter Edes, and Kiah Bayley, nearly as famous, contributes a *Discourse* of his own, along with two other minor works. Here are some other interesting titles:

Cook, Thomas. *The New Universal Letter Writer . . .* (Hallowell, Ezekiel Goodale, 1812)

Bunyan, John. *The Pilgrim's Progress . . .* (Hallowell, N. Cheever, 1817)

Goldsmith, Oliver. *The Grecian History from the Earliest State, to the Death of Alexander the Great . . .* (Hallowell,

S. K. Gilman, 1818); and an Abridgement of the same (Gilman, 1819)

Murray, Lindley. *English Grammar* . . . (Hallowell, Goodale and Gilman, 1819)

Whipple, Joseph. *The History of Acadie, Penobscot Bay and River* . . . (Bangor, Peter Edes, 1816)

Worcester, Noah. *A Solemn Review of the Custom of War* . . . (Portland, A. & J. Shirley, 1815)

Who were the printers in the early days of this Massachusetts District? In the first and foremost of printing centers, Portland's leading printer, so far as Colby is concerned, is John McKown, with fifteen titles. Then, in order, the Shirleys, Thomas B. Wait, and Francis Douglas, with others meagrely trailing, Benjamin Titcomb, Maine's first printer, among them. Hallowell is next, as indeed it actually is in the complete story of Maine's earlier printing. Hallowell's Nathaniel Cheever (twenty-seven titles) is more amply represented at Colby than any of his rivals. Samuel K. Gilman is next, with thirteen titles, and Ezekiel Goodale follows him with eight. Peter Edes, redoubtable pioneer printer of Maine, about whom there is an interesting biography, spreads out over Hallowell, Augusta, and Bangor, and Colby is fortunate in having eight products of his press. Besides these notables, other printers appear sparsely in our collection. Besides Portland and Hallowell printers, we have others from Bangor and Augusta, Castine (David Waters, and Hall), Kennebunk (Sewall, and Remich), Wiscasset (Babson & Rust, and Loring), Saco (Weeks), Buckstown, now Bucksport (Clapp & Holland), Eastport (Folsom), and Brunswick (Joseph Griffin, editor of *The Press of Maine* [1872]).

Now of what value are these imprints? Allowing for variations of definition and of personal opinion, probably of very little value, as such, except as *curiosa* and for those interested in the development of printing in the District

of Maine. Granted that the inaugural address of President Appleton and President Adams' letter to Otis are important, each in its own sphere of influence, and that James Thomson's *The Seasons* and John Bunyan's *Pilgrim's Progress* are entertaining or edifying, why are they more so by virtue of being printed in Maine within a certain span of time? Is the Maine edition of Thomas Cook's *New Universal Letter Writer* or Lindley Murray's *English Grammar* nearly so important to Maine as Sullivan's *History of the District of Maine* and Moses Greenleaf's *Statistical View of the District of Maine*, both of which were printed in Boston during the period under review? Nevertheless, the writer of this article confesses to a certain glow of satisfaction at having in his own library a weather-beaten and scotched copy of *Wait's York, Cumberland, and Lincoln Almanack for the Year 1794* (Portland) and a copy of the first book printed east of Portland, in Maine, the romantic and prolix *Female Friendship, or, The Innocent Sufferer. A Moral Novel . . .* printed by Howard S. Robinson, in Hallowell, 1797. He has Sullivan's *History* and Greenleaf's *Statistical View*, too, but it is nice occasionally to take in one's hands these "cradle books" of Maine and think to one's self, "These were *born* in the District of Maine!" or even, "These are a part of it!"



#### ADDITIONS TO THE JOHN MILLINGTON SYNGE COLLECTION

*A Supplementary Check List Compiled by*  
ROBERT E. DYSINGER

THE February 1957 issue of this quarterly contained what purported to be a complete check list of the Syngé Collection presented to the Colby College Library by Mr. James A. Healy. Part III of this list, however,



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failed to include eight items which arrived in the library too late for me to enter them in my original compilation of the biographical and critical material dealing with Synge, and I therefore list them below.

In addition to these eight items, the collection includes a miscellaneous lot of newspaper and magazine clippings about Synge and his work, but these clippings have not been itemized.

As in the case of the list published in February, the following items are listed alphabetically, not chronologically:

David H. Greene. "The Playboy and Irish Nationalism." *The Journal of English and Germanic Philology*, April, 1947, pages 199-204. This article discusses the movement for Irish independence and its effect on the reception of the play. Not in Quinn.

David H. Greene. "The Shadow of the Glen and the Widow of Ephesus." *PMLA*, March, 1947, pages 233-238. A discussion of the sources of Synge's first play. Not in Quinn.

David H. Greene. "Synge's Unfinished Deirdre." *PMLA*, December, 1948, pages 1314-1321. A discussion of the place of Deirdre in Synge's dramatic work. Not in Quinn.

David H. Greene. "The Tinker's Wedding, a Revaluation." *PMLA*, September, 1947, pages 824-827. Not in Quinn.

[John Masefield.] *John M. Synge: A Few Personal Recollections, with Biographical Notes*. Letchworth, Garden City Press, 1916. First edition; one of 200 copies. Masefield's name does not appear on the title page but "By John Masefield" is pencilled on the half-title. Quinn 6143. (Previously listed, page 172, incorrectly, as Quinn 6146.)

[John Masefield.] *John M. Synge: A Few Personal Recollections*.

tions, with *Biographical Notes*. Letchworth, Garden City Press, 1916. Second edition. "John Masefield" pencilled on the title-page. Quinn 6146.

Ronald Peacock. *The Poet in the Theatre*. New York, Harcourt, Brace & Co. [1946]. First American edition. Discusses the poetic element in Synge's drama on pages 106-116. Not in Quinn.

John Butler Yeats. *Essays Irish and American, with an Appreciation by A. E.* Dublin, The Talbot Press; London, T. Fisher Unwin, 1918. First edition. Discusses Irish character and Synge's interpretation of it. Quinn 11334.



#### A. E. HOUSMAN'S COMMENTS ON MORRIS, MASEFIELD, WILDE, DOUGLAS AND SAINTSBURY

By FRASER BRAGG DREW<sup>1</sup> and WILLIAM VINCENT SIELLER<sup>2</sup>

A. E. HOUSMAN was both classical scholar and lyric poet, and his reputation as both is secure. His critical faculty, his passion for correctness, his acid wit, and his love for the exact word, that *curiosa felicitas* which Petronius once found in Horace, are all obvious to the student of Housman. The marginal comments which he made habitually in the books he read reveal these gifts repeatedly and afford further evidence of Housman's prejudices, his learning, and his accuracy of observation.

We have recently examined, in the collection of H. B. Collamore of West Hartford, Conn., several books from the library of Housman, and have selected from them a number of marginal comments in the poet's hand which shed light on his attitudes toward William Morris, John

<sup>1</sup> College for Teachers, State University of New York, Buffalo, N. Y.

<sup>2</sup> Norfolk, Connecticut.

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Masefield, Oscar Wilde and Lord Alfred Douglas, and George Saintsbury.

### I: WILLIAM MORRIS

Grant Richards, who refers frequently to Housman's opinions of other writers, makes no mention of the poet's attitude toward Morris. Laurence Housman quotes one letter written to him by his brother after the appearance of Laurence's lecture on pre-Raphaelitism; in this letter A. E. H. writes:

I think you make too much of Morris, and that the manner of *The Defense of Guenevere* is just one of his falsettos. He dropped it like a hot copper when he found it did not pay.<sup>1</sup>

Several marginalia in Housman's copy of the third volume of Saintsbury's *A History of English Prosody* indicate quite clearly Housman's opinion of Morris. When Saintsbury begins his discussion of Morris, A. E. H. writes in the margin: "Here follow 19 pages on this little poet and poor metrist."<sup>2</sup> A few pages later, after a commentary on the "splendid metre of *Sigurd the Volsung*," Saintsbury writes (page 329):

The exact process by which he hit upon it is to me, even after my almost diabolic wandering up and down the earth of English prosody, and going to and fro in it, uncertain.

Housman underlines the words, "he hit upon it," and writes in the margin, "He didn't. He took it from Tennyson." This may be more an attack upon Saintsbury than upon Morris, for during his reading of most of the book Housman seems to have been interested chiefly in contradicting the critic. When Saintsbury writes (page 330) that "internal rhyme is carefully kept out of the blend, because

<sup>1</sup> Laurence Housman, *My Brother, A. E. Housman* (New York, 1938), p. 187. Quoted by permission of the publishers, Charles Scribner's Sons.

<sup>2</sup> George Saintsbury, *A History of English Prosody* (London, 1911), III, 316.

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that would introduce a second internal pause," Housman writes in the margin, "No: Morris had not skill enough to bring it in." And beside a sixteen-line quotation from *The House of the Wolfings* in a footnote (page 331), he pencils: "If I had written it I would not have published it."

### II: JOHN MASEFIELD

Grant Richards recalls a dinner at which his guests included A. E. Housman and John Masefield. This is the meeting to which Masefield probably alludes in a note to Cyril Clemens when he writes, "I first met . . . Housman many years ago, over thirty years I think . . . I had a very great admiration for his poems."<sup>3</sup> After that dinner Housman wrote to Richards, "I liked Masefield very much."<sup>4</sup> Housman was less favorable in his criticism of Masefield's work, although he did not dismiss him so summarily as was often his custom with other writers. He wrote to Richards several months after the dinner:

I also have to thank you for Masefield's two novels, of which I have read *Captain Margaret*. Quite readable and containing a number of interesting details; but bad.

Later in the same year he wrote:

Also I must thank you for Masefield's plays, which are well worth reading and contain a lot that is very good; only he has got the Elizabethan notion that in order to have tragedy you must have villains, and villains of disgusting wickedness or vileness.

In Housman's copy of the *English Review* of February 1913, there appear two pencilled marginal notes beside lines of Masefield's *The Daffodil Fields*. The first, to which Prof. William White has called attention,<sup>5</sup> is apparently

<sup>3</sup> *Mark Twain Quarterly*, I, 2 (1936), 7.

<sup>4</sup> Grant Richards, *Housman, 1897-1936* (New York, 1942), p. 88. Quoted by permission of the publishers, Oxford University Press. The two further quotations that follow are from pages 93 and 94 of this book.

<sup>5</sup> Prof. William White has published three articles on Housman marginalia (*Notes and Queries*, 181:301; *PMLA*, 58:584-587; *Rev. of Engl. Studies*, 24:240-241).

a criticism of Masfield's allegedly imperfect knowledge of the flowers of the English countryside. Beside the line, "And blue dog violets come, and glistening celandine," in which he underlines the first five words, he writes (page 338), "they don't." Later Housman objects to the elevated tone of the vocabulary attributed to Masfield's farmer in his deathbed comment upon life. Beside the line, "It is ablaze with sign and countersign," he writes (page 340), "quo' the farmer!" Housman's keen interest in native English flowers and trees and his extensive knowledge of them may be noted in his writing and in the commentaries which various people close to the poet have made. From this it is fairly evident that the first criticism may be legitimate. The second expresses a criticism often levelled at Masfield, that he sometimes speaks through his characters lines appropriate in thought and language to the poet, but not to the character. A much later appraisal of Masfield was written in 1930 by Housman to his brother:

No, I was not given the chance of being Laureate. I thought Masfield the right choice, as all the other good poets are obviously unsuited for the official duties.<sup>6</sup>

### III: OSCAR WILDE AND LORD ALFRED DOUGLAS

Grant Richards comments (page 297) in his biography of Housman that

in the notorious instance of Oscar Wilde both the Housman brothers made no secret of their compassion for a stricken man in the disgrace and agony that he brought on himself; and it should be taken for granted that A. E. Housman's unbounded abhorrence for the working of 'the laws of God and the laws of man' would lead him to be very tolerant towards all unhappy men who became entangled in the meshes of sin and crime.

A 1928 letter to Seymour Adelman, quoted (page 200) by Laurence Housman, contains a commentary on A. E. Hous-

<sup>6</sup> L. Housman, p. 183: see also Percy Withers, *A Buried Life* (London, 1940), p. 59.

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man's attitude toward Wilde and Douglas. The poet wrote in answer to Adelman's queries about Wilde and *A Shropshire Lad*:

*A Shropshire Lad* was published while Mr. Wilde was in prison, and when he came out I sent him a copy myself. Robert Ross told me that when he visited his friend in jail he learnt some of the poems by heart and recited them to him. . . . Parts of *The Ballad of Reading Gaol* are above Wilde's average, but I suspect they were written by Lord Alfred Douglas.

Apparently Housman had not too much respect for Wilde's ability as a poet. A marginal comment in Housman's copy of Douglas' book, *Oscar Wilde and Myself*, would indicate that Housman had little respect for Lord Alfred as a person. The book ends (page 312) with the statement:

It seems to me a great deal more than probable that the present volume will rouse a considerable deal of what is called controversy. . . . I shall only beg that those reviewers whose duty and business it will be to deal with this book may remember that I am entitled to exactly as much justice in this world as Wilde and Wilde's friends. The forces against me are undoubtedly numerous and powerful. On the other hand, it is very certain that I shall not run away from them.

Housman underlines the last twelve words and writes underneath: "Boulogne-sur-mer, France." The preface to Douglas' work is signed "Boulogne-sur-mer, France," and Housman had obviously noted this fact. It might be assumed that he meant to suggest that Lord Alfred *had* run away and had even penned this last statement from the vantage point of France. If this interpretation is correct, Housman's comment is a withering dismissal of Douglas' sincerity.

The only other marginal comment in this book shows nothing beyond the care with which Housman read and his passion for accuracy. When Douglas writes:

I went off at once to see Mr. — now Sir George — Alexander and Mr.

Lewis Waller, at whose theatres Wilde's plays were running, and asked them to offer bail.

Housman writes in the margin of page 110: "Waller had no theatre."

#### IV: GEORGE SAINTSBURY

Grant Richards refers several times to Professor George Saintsbury, but each time he appears as a respected connoisseur of wines and not as a literary critic. Richards even writes (pages 174-175):

What Housman thought of George Saintsbury as a critic of literature I do not know, but he had some respect for him as a judge of wine. . . . 'Poor, poor George Saintsbury!' Housman said when he heard that the critic was living in retirement at Bath and had been cut off all wine by his medical advisers.

If Richards had seen Housman's copy of the third volume of *A History of English Prosody*, he would have known what A. E. H. thought of Saintsbury as a critic of literature. A careful study of all the marginalia in the volume would exceed the scope of this article,<sup>7</sup> but a selection of comments will reflect Housman's frequent opposition to Saintsbury and annoyance with him. In the following instances Housman takes issue with Saintsbury over a technical point in prosody:

- Page 12: "You ignore the difficulty"
- " 66: "It is not one but two. See page 79."
- " 74: "Shallow and dishonest"
- " 75: "No. Nobody said it did"
- " 85: "No. The poem is paeonic"
- " 101: "How so? What has that to do with prosody?"
- " 129: "What business has a fragment of narrative in a treasury of lyrical poetry?"
- " 130: "Why write such stuff?"
- " 163: "But would you give examples?"

<sup>7</sup> William Vincent Sieller discusses the Saintsbury material in detail in an unpublished M.A. thesis, *New Light on Housman*, Canisius College, Buffalo, N. Y., June 1952, pp. 31ff.

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- Page 174: "What has that to do in a history of Prosody?"  
 " 189: "Don't you know who eked it?"  
 " 201: "You cannot even read"  
 " 224: "How bad!"  
 " 235: "He doesn't: he simply writes a different metre, imitated from Milton's Nativity ode, actually copied from Keble"  
 " 236: "It is damned bad"  
 " 248: "He does"  
 " 249: "He didn't"  
 " 250: "You silly ass"  
 " 251: "It isn't"  
 " 338: "It was written earlier" and "Lord help you"  
 " 348: "Comic, and false rhyme"  
 " 398: "That is an impossibility"  
 " 399: "You don't know that it always is"  
 " 401: "No"  
 " 413: "On p. 411, note 2, you said that he did"  
 " 414: "Nonsense" and "You don't mean that"  
 " 415: "You rave"  
 " 426: "You don't. The double hiss exists in Italian but not in English except in compounds."  
 " 427: "I deny that the former is a dactyl"  
 " 494: "You are gabbling"  
 " 495: "It has a place at the beginning of every bar in music"  
 " 501: "You are merely rambling"  
 " 515: "No: you were taught Greek and Latin prosody, and you forced it on English verse"  
 " 521: "No, it is not; unless 'long' does not mean long"  
 " 523: "What can you mean? Do you think a tribrach has no accent?"  
 " 525: "You heedless creature"  
 " 526: "Good Lord!"  
 " 530: "You know not what you say"

Although quotation of the text which brought forth these marginal comments would be necessary for their complete understanding, the general tone of Housman's remarks is quite clear. To be fair, however, it must be recorded that on at least six occasions Professor Housman agreed with Professor Saintsbury. These brief corroborations



tive statements are considerably less enthusiastic than Housman's expressions of disapproval:

Page 105: "Quite"	Page 251: "True"	Page 420: "Yes indeed"
" 167: "Good"	" 295: "Right"	" 495: "So it is"



PAUL AKERS OF MAINE\*

By WILLIAM B. MILLER

ONE hundred years ago Benjamin Paul Akers presented to the world the marble bust of John Milton which is now in the Reference Room of the Colby College Library. Unsigned and uninscribed, the bust shows the English poet nude, looking straight forward. The face is framed by locks of hair depicted in the manner worn by the poet. The bust is conceived in terms of a strict symmetry. The expression on the face is serious but not stern, calm and still, without aloofness on the one hand and without a hint of animation on the other. In terms of the ideals of one hundred years ago, we confront the classic image of a classic poet.

Paul Akers was active during the first flourishing period of American sculpture. During this period the Neo-Classical style ran its course. Imported from Europe, Neo-Classicism lingered in the United States longer than in Europe. As a sculptor and a sojourner in Italy, Akers received a double dose of Neo-Classicism.

Born in 1825 in what is now Westbrook, Maine, Benjamin Akers was the oldest of eleven children. As a child he assumed the name Paul. He was sent to Connecticut for schooling, and in Norwich (it is alleged) he saw a piece

\* This is an abbreviated version of an address delivered on April 2, 1957, to the Colby Library Associates by Professor Miller of the Department of Art at Colby. The editor regrets his lack of space for printing the address in full.

of sculpture for the first time. He spent some months in Boston in 1849 learning the technique of plaster casting from Joseph Carew, and possibly came in contact with Horatio Greenough, recently returned from Italy.

In 1850 Paul Akers moved to Portland, where John Neal, journalist and novelist, offered Akers a room over his office as a studio and offered himself as the subject for Akers' first life-size portrait bust. During the next two years in Portland, Akers did a number of busts, including one of Henry W. Longfellow and another of Samuel Appleton of Boston, who subsequently commissioned Akers to do some work for him in Florence, Italy.

Akers made three trips to Italy. Of the first trip he writes in a letter from Paris: "I was set down in the Louvre—a boy from the woods—of that new world, no idle spectator." He completed his commissions for Mr. Appleton, and in Florence made arrangements for the portraits he had done in clay to be "pointed" in marble. The Neo-Classic sculptor rarely chiseled the stone for his statues and portraits. This was done cheaply and expertly by Italian craftsmen, and this was one of the reasons why American sculptors went to Italy.

In 1854 Akers was busy in Washington, D.C., taking the likenesses of President Pierce and half a dozen other political notables. Possibly his cousin, Hannibal Hamlin, provided the necessary entree. In 1855 he returned to Italy with the clay models for pointing in marble.

His second stay in Europe was longer than the first. He moved into a studio once occupied by Canova, and there undertook some of his important imaginative pieces. These included "the Pearl Diver," now in the Portland Museum, and the Colby bust of Milton.

Hawthorne and his family visited Akers in Rome, and the bust of Milton made its appearance in Hawthorne's novel, *The Marble Faun*, two years later. In the Preface the

novelist confesses: "Having imagined a sculptor in this romance, the author laid felonious hands upon a certain bust of Milton which he found in the studio of Mr. Paul Akers and secretly conveyed it to the premises of his imaginary friend." In Chapter 13 of the novel Hawthorne describes this "grand, calm head of Milton, not copied from any one bust or picture yet more authentic than any of them, because all known representations of the poet had been profoundly studied and solved in the artist's mind."

According to a letter, Robert Browning also visited the Akers studio in Rome and upon seeing the bust exclaimed: "It is Milton, the man-angel."

The tragic phase of Akers' life began in 1858. He had been active and happy in Rome, but he was tubercular. He returned home for a year, and then made his third trip to Rome to work on his most important commission—a statue of Commodore Perry, to be placed in Central Park, New York City. This statue was never finished. He made his final transatlantic voyage in 1860 and died in Philadelphia in 1861.

Akers' career as a sculptor is marked by its brevity. He was active at most for twelve years. In this period he produced thirty-six works, of which eighteen are portraits in medallion or bust. Apart from these portraits, Akers' subject-matter is less strictly Neo-Classic than might have been expected. Four statues deal with subjects from Christian religion, several others were inspired by literary references, and I find only one truly classical subject among his works—"Diana and Endymion," which he may have reached by way of Keats's poem.

I characterized the bust of Milton as the classic image of a classic poet, and so, I believe, Akers conceived it. Not literally "classic" but rather figuratively "classic," Milton as the choice for an ideal portrait is typically a Neo-Classic subject as we see it today. On the formal side, our bust of

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Milton, with the meticulous finish to the Carrara marble, is the cold and inert Neo-Classicism of one hundred years ago.

This bust of John Milton is an appropriate statue for the college library. A library is probably the place for which it was intended by the sculptor. It is as good a work as Paul Akers ever did, one on which he expended considerable time, and one the excellence of which was recognized by distinguished contemporaries of the sculptor.



### AUTOGRAPH LETTERS AND OTHER GIFTS

THANKS to the kindness and generosity of Everett L. Getchell (Class of 1896) the collection of autograph letters in the Library has been enlarged by more than three-score new items. These letters were collected by Professor Getchell in the course of the many years during which he taught at Boston University. Included in his gift are letters from Conrad Aiken, William Beebe, Phyllis Bentley, Rollo W. Brown, Thornton Burgess, Gladys Hasty Carroll, Robert P. T. Coffin, Henry Wadsworth Longfellow Dana, Josephus Daniels, Bernard DeVoto, Rachel Field, Dorothy Canfield Fisher, Harold Laski, Stephen Leacock, John Masfield, Robert Nathan, Bliss Perry, William Lyon Phelps, Kenneth Roberts, Nancy Byrd Turner, Ben Ames Williams, and others. The earliest of these letters is dated February 5, 1931, and the latest October 21, 1941.

Through the kindness of Mr. Reginald H. Sturtevant (Class of 1921), a member of the Board of Trustees, the Library has been able to add to its JACOB ABBOTT Collection an unrecorded edition of *Rollo on the Atlantic*. Colby College Monograph No. 14 (*A Bibliography of Jacob Abbott*, 1948) lists twelve different editions of this Rollo book. Thanks to Mr. Sturtevant, we now have a thirteenth, previously unknown to us. It was published in Boston by D. Lothrop & Co. (n.d.).



JOHN MILTON

A Marble Bust

by

PAUL AKERS

now in the Colby College Library



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## COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1935. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of College), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1.

Members will receive copies of the COLBY LIBRARY QUARTERLY and notification of the meetings of the society. Officers for 1956-1957 are:

*President*, Frederick A. Pottle, Yale University.

*Vice-President*, Richard K. Kellenberger

*Student Vice-Presidents*, Joan L. King, '58, and John O. Curtis, '58.

*Secretary-Treasurer, The Librarian*: James Humphry, III.

*Committee on Book Purchases*: Richard Cary (term expires in 1958), Clifford H. Osborne (term expires in 1959), and (*ex officio*) the Vice-President, and the Secretary.

*Editor of the COLBY LIBRARY QUARTERLY*: Carl J. Weber.

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